

NEWS

AND NOTES

THE ART GALLERY OF TORONTO

In future, details of coming events at the Gallery will be published with each issue of News and Notes only, in September, January and April.

HOMAGE TO DELACROIX

Ever since his death ninety-nine years ago, on August 13, 1863, artists have been paying their homage to Eugène Delacroix. That year the younger painter, Fantin-Latour (by whom this Gallery owns nine paintings including two still-lives now on exhibition) painted several of his own friends, among them Manet, Baudelaire and Whistler, soberly gathered around a portrait of Delacroix and called it precisely *Hommage à Delacroix*. Other painters, like Manet, Cézanne, Renoir, Van Gogh (members may recall his *Pietà* after Delacroix in the Van Gogh exhibition) and recently and most conspicuously Picasso, have shown their respect for this artist by copying his works.

Now, The Art Gallery of Toronto and The National Gallery of Canada are paying their homage to Delacroix in an exhibition* which will commemorate the centenary of his death. The paintings and drawings have been chosen from North American collections by Professor Lee Johnson who is a member of the Department of Fine Art of the University of Toronto and the author of many articles on Delacroix in the *Burlington Magazine* and a book on him to be published this autumn. He is also writing the entries for the catalogue, much of it material which has never before been published.

Why should Fantin-Latour, Van Gogh and Picasso, among others, and now The Art Gallery of Toronto have felt this desire to pay their tributes to this particular painter? In some ways his world—exotic, romantic but still convincing and even cruel—seems far removed from ours. The authors he admired (Milton, Shakespeare,

Scott, Byron, Ariosto, Tasso, Dante, Goethe, Mediaeval legends, the Bible) we respect. Nevertheless, with our mid-twentieth century feeling that we should discipline our emotions, we would not share the thrill Delacroix felt, in contemplating Lady Macbeth, Othello with Desdemona, Cleopatra, or Pinabel's mistress nude before Marfisa, for works which will be in our exhibition. His style is as rich and eloquent as those of the authors who so frequently inspired his paintings.

It is that style, curiously enough, which would seem most easily comprehensible to us in 1962. Rob it of its subject matter and its content, magnify it so that the canvas would be four times at least those in our exhibition and we would seem to have in the colour, the texture and the swinging rhythmic brushwork an anticipation of Abstract Expressionism. And many of the visitors to the exhibition will legitimately respond to the visual elements alone. But in more basic ways Delacroix's work is antithetical to modern painting.

In that journal in which he described his encounters with friends like Georges Sand and Chopin and in which he seriously explored the meaning of his work and life, Delacroix expressed his affinity for the biological rather than (like most of our contemporary artists) the physical sciences. On May 5, 1852, for example, he wrote, "The world of animals, vegetables and insects is proper food for the student who wants to record the diverse laws that govern all such creatures. But such gentlemen [scientists] do not consider such simple observations worthy of their talents, they like to go further, and work out systems

*December 1 - January 6

in the depth of the offices which they call their observatories". Delacroix's subjects suggest such stellar heights that it is surprising to realize that this preoccupation with "the world of animals, vegetables and insects", along with a simple enthusiasm for nature, for example, for the sea at Dieppe or the woods near his cottage at Champrosay, should be expressed throughout his journal and implied less obviously in his work.

If we stop to consider somewhat arbitrarily Delacroix and one member of his "world of animals", the lion, we may come closer to understanding the fascination of his work. In the exhibition there will be the drawing of the one illustrated, lent to us by the Museum of Fine Arts in Montreal. It was probably drawn on a day like Friday, May 7, 1852, when Delacroix wrote in his journal, "Spent the morning at the Jardin des Plantes [the Paris Zoo] . . . Stood among the crowd in the sunshine, drawing the lions". It is a drawing to which we can respond visually, admiring as abstractions the soft fluidity of the pencil strokes and the compact mass of the drawing, but we must also admit the strong description of the weight and texture of this sleeping member of the animal world.

At the same time that Delacroix was able to stand among the crowds at the Paris Zoo and draw the lion so literally he was also able to speculate about its meaning there and finally to transport it into its natural environment as he did in paintings like the *Lion Hunt*, which the Museum of Fine Arts in Boston is lending to our exhibition. In going to the zoo he was conscious of the difference between the "narrow alleys, full of second-hand shops", leading up to it and exotic world within. In 1847 he even wrote: "Tigers, panthers, jaguars, lions etc. Why is it that these things have stirred me so much? Can it be because I have gone outside the everyday thoughts

that are my world; away from the street that is my entire universe?" He also thought of a lion in terms of the paintings of Rubens, the artist he admired most (there will be one of his copies from Rubens' Marie de Medici series in the exhibition). He wrote of one of Rubens' Lion Hunts that everything was "calculated to stir the imagination" and he added "the handling is admirable". Nevertheless with his normal scepticism Delacroix went revealingly on, "one gets the impression of a fearful conflict, but it seems as though art had not taken control sufficiently to enhance the effect of so many brilliant inventions by careful arrangement or by sacrifices".

When Delacroix came to paint his own animal hunts, like the Boston one, the kind of careful observation behind the Montreal drawing of the lion was transformed by his hypersensitive imagination—stimulated by Rubens, by memories of North Africa and even perhaps by a contemporary book on lion hunting—into an intensely convincing image. And yet "the fearful conflict" of the Rubens is not there. Art took control as it did in the contours of the drawing of the sleeping lion so that, although we believe in the lion hunt, we are not threatened by it; we can stand back and thrill to it as well as to the brilliant colour and the swirling strokes of the brush. Delacroix, the painter, is there between us and the lions and hunters — and we will find him as the intruder, the interpreter, the orderer in every work in the exhibition; and it is to Delacroix, the intruder that we pay tribute beginning with the members' opening of the exhibition on November 29.

For those who would like to know Delacroix better, GALLERY GIFTS is carrying two inexpensive editions of his journal in English translation and will carry Professor Johnson's book when it appears. J.S.B.



Eugène DELACROIX
French, 1798-1863

SLEEPING LION

Red and black chalk on buff paper
10 x 18 $\frac{5}{8}$ inches
The Montreal Museum of Fine Arts

THE ART GALLERY OF TORONTOSTATEMENT OF CHANGES IN TRUST FUNDSFOR THE YEAR ENDED JUNE 30, 1962

(with comparative figures for the year ended June 30, 1961)

	<u>1962</u>	<u>1961</u>
Funds specifically donated for works of art:		
Special bequests and donations -		
Balance, beginning of year	\$442,389	\$416,121
Donations and bequests received	<u>1,799</u>	<u>26,268</u>
Balance, end of year	<u>\$444,188</u>	<u>\$442,389</u>
Donated by Junior and Senior Women's Committees -		
Balance, beginning of year	\$104,784	\$ 90,231
Donations received	<u>38,246</u>	<u>14,553</u>
Balance, end of year	<u>\$143,030</u>	<u>\$104,784</u>
Accumulated income from The Art Gallery of Toronto Foundation -		
Balance, beginning of year	\$158,327	\$109,145
Net income of the Foundation paid to The Art Gallery of Toronto	<u>51,800</u>	<u>49,182</u>
Balance, end of year	<u>\$210,127</u>	<u>\$158,327</u>
Portion of Sustaining and Picture Fund retained for works of art - no change	<u>\$ 31,365</u>	<u>\$ 31,365</u>
Proceeds from insurance on stolen works of art:		
Proceeds received	\$189,699	\$193,762
Less appraisal, restoration and legal costs	<u>2,518</u>	<u>5,189</u>
	\$187,181	\$188,573
Interest on proceeds invested	<u>5,083</u>	<u>1,126</u>
Balance, end of year	<u>\$192,264</u>	<u>\$189,699</u>
Special pension fund reserve - no change	<u>\$ 11,000</u>	<u>\$ 11,000</u>
Other - representing excess of special donations over costs incurred	<u>0</u>	<u>\$ 964</u>
 Note: Purchases of works of art during the year -		
Special bequests and donations	\$ 11,704	\$ 17,589
Donated by Junior and Senior Women's Committees	38,246	14,553
Sustaining and Picture Fund	3,447	1,990
Accumulated income from The Art Gallery of Toronto Foundation	31,194	41,340
Insurance proceeds fund	<u>88,778</u>	<u> </u>
	<u>\$173,369</u>	<u>\$ 75,472</u>

(with comparative figures for 1961)

1962

1961

A S S E T S

Cash	\$ 1,829	\$ 200
Accounts receivable and sundry claims	5,411	8,355
Marketable securities (at cost) -		
Government of Canada bonds and accrued interest thereon (market value - 1962 \$44,625; 1961 \$47,500)	49,711	49,712
Reproductions, booklets, etc. on hand (at the lower of cost or market)	16,017	20,736
Prepaid expenses	5,998	14,126
	<u>\$ 78,966</u>	<u>\$ 93,129</u>

A S S E T S

Cash	\$ 234,992	\$122,142
Accounts receivable		2,569
Government of Canada treasury bills		<u>187,924</u>
	\$ 234,992	\$312,635
Less accounts payable - works of art	22,208	
	<u>\$ 212,784</u>	<u>\$312,635</u>
Works of art purchased for the permanent collection from funds specifically donated for the purpose (Other works in the permanent collection have either been donated or are on permanent loan and are not included in this figure)	845,055	671,686
Note: The cost of land, buildings and equipment (totalling \$745,372 at June 30, 1962 and \$742,923 at June 30, 1961) is not included in this balance sheet.	<u>\$1,057,839</u>	<u>\$984,321</u>

AUDITOR'S REPORT

To the Members of
The Art Gallery of Toronto:

We have examined the balance sheet of The Art Gallery of Toronto as at June 30, 1962, and the results of its operations for the year ended on that date. Our examination included a general review of the accounts and other documents considered necessary in the circumstances.

In our opinion, the accompanying balance sheet and statements of income and expenses of the Gallery as at June 30, 1962 and the results of its operations for the year ended on that date are in accordance with the books and records of the Gallery.

Toronto, Canada,
August 13, 1962.

Clara

CITY OF TORONTO

City of the Province of Ontario)

BALANCE SHEET

30 1962

as at June 30, 1961)

LIABILITIESGENERAL FUND

	<u>1962</u>	<u>1961</u>
Bank overdraft (secured)		\$ 10,206
Accounts payable	\$ <u>6,757</u>	<u>8,682</u>
Total liabilities	\$ 6,757	\$ 18,888
General fund working capital (statement 2)	72,209	74,241
	<u>\$ 78,966</u>	<u>\$ 93,129</u>

FUNDFUND

Funds specifically donated for works of art (statement 3):		
Special bequests and donations	\$ 444,188	\$442,389
Donated by Junior and Senior Women's Committees	143,030	104,784
Accumulated income from The Art Gallery of Toronto Foundation	210,127	158,327
Portion of sustaining and picture fund retained for works of art	<u>31,365</u>	<u>31,365</u>
	\$ 828,710	\$736,865
Proceeds from insurance on stolen works of art (including interest earned on investment of proceeds) (statement 3)	192,264	189,699
Balance of Women's Committee funds (statement 4)	25,865	45,793
Special pension fund reserve	11,000	11,000
Other (statement 3)	<u>964</u>	<u>964</u>
	<u>\$1,057,839</u>	<u>\$984,321</u>

REPORT

June 30, 1962 and the statements of income and expenditure and general fund working capital
auditing procedures and such tests of accounting records and other supporting evidence as we

and expenditure and general fund working capital present fairly the financial position of
that date on a basis consistent with that of the preceding year.

Kelson, Gordon & Co.

Chartered Accountants.

THE ART GALLERY OF TORONTO

STATEMENT OF INCOME AND EXPENDITURE
AND GENERAL FUND WORKING CAPITAL

FOR THE YEAR ENDED JUNE 30, 1962

(with comparative figures for the year ended June 30, 1961)

	<u>1962</u>	<u>1961</u>
Income:		
City of Toronto -		
Annual payment per agreement of January 25, 1952 as authorized by statute	\$ 50,000	\$ 50,000
Municipality of Metropolitan Toronto - special grant	40,000	35,000
Province of Ontario - special grant	6,000	6,000
Ontario College of Art - fee for services	25,000	25,000
Donations from corporations and individuals (see note)	66,030	49,390
Annual membership fees (including portion of life membership fees)	37,697	37,175
Net profit from Van Gogh exhibition		17,917
Other admissions, fees and miscellaneous revenue (schedule 1)	<u>21,051</u>	<u>19,358</u>
Total income	<u>\$245,778</u>	<u>\$239,840</u>
Expenditure:		
General and administrative	\$129,037	\$131,199
Membership	18,686	18,168
Exhibition	7,938	12,621
Net cost of Heritage de France exhibition	15,565	
Curatorial	25,935	17,394
Education and extension	24,867	29,547
Pension plan	13,514	9,013
Building repairs	<u>9,818</u>	<u>21,890</u>
Total expenditure	<u>\$245,360</u>	<u>\$239,832</u>
Excess of income over expenditures	\$ 418	\$ 8
General fund working capital, beginning of year	<u>74,241</u>	<u>82,345</u>
	\$ 74,659	\$ 82,353
Deduct cost of additions to building and furniture purchased during the year from general funds	<u>2,450</u>	<u>8,112</u>
General fund working capital, end of year	<u>\$ 72,209</u>	<u>\$ 74,241</u>

Notes: (1) The total donations from corporations and individuals were \$65,853 in 1961 and 25% of these donations were transferred to The Art Gallery of Toronto Foundation and 75% were retained by the Gallery. In 1962 all donations were retained by the Gallery.

(2) No depreciation on buildings and equipment has been provided in these accounts.



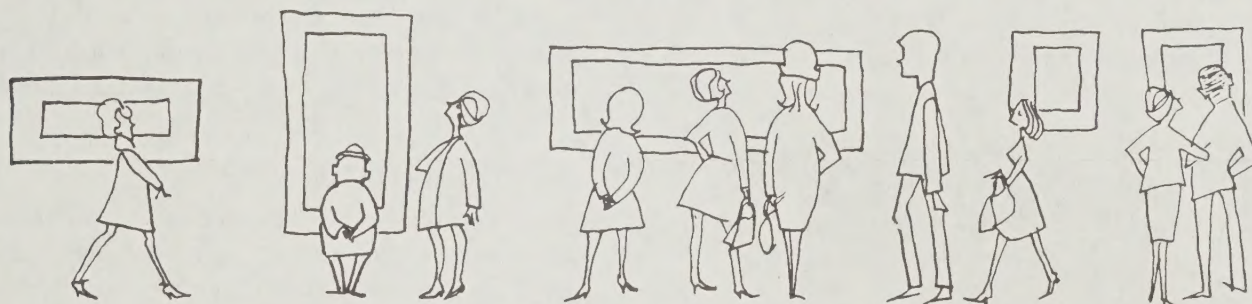
DR. JEAN SUTHERLAND BOGGS

Dr. Jean Sutherland Boggs, who joined our staff in June as Curator, will assume the responsibility for the collections and for exhibitions.

A Canadian, she has her B.A. in Fine Arts from the University of Toronto, and an M.A. and Ph.D from Radcliffe College, Harvard University, where she took the museum course with Professor Paul Sachs and Jacob Rosenberg. Her museum experience began with Dr. Arthur Lismer at The Montreal Museum of Fine Arts. She arranged and catalogued an exhibition of the works of Degas (an artist on whom she has written several articles and a book, *Portraits by Degas*) for the Los Angeles County Museum in 1958. She has been an Assistant Professor of Art History at Skidmore and Mount Holyoke colleges and an Associate Professor at the University of California at Riverside (where she was also in charge of exhibitions).

Three of her trips to Europe have been on special grants, the Sachs Travelling Fellowship from Harvard University in 1947-48, a grant from the American Philosophical Society the summer of 1956 and a Fellowship from the American Council of Learned Societies for six months in 1961.

WEDNESDAY NIGHT . . . A TIME TO FIND ART



In 1952, when Martin Baldwin, our Director Emeritus, addressed delegates to UNESCO's first seminar on museums, he referred to "the 3-ring circus we've been running at our place on Wednesday nights". The gist of his remarks was that you can't throw art at people. They must find it for themselves, and to do this, they need a chance to see it often in a genial atmosphere. This is what the Gallery tried to create through its Wednesday night programmes.

These "Open Nights" as they were called, had already been running for several years. They began Thursday, January 11, 1945, to coincide with the showing of *The Story of Painting in Canada*—the first exhibition ever to include work from the 17th to the 20th century. The opportunity to try your hand at painting or clay modelling formed the basis of each programme. Added features that season included a sculpture demonstration by Frances Loring, an historical fashion show, Danish folk dancing, and painting demonstrations by William Winter and R. York Wilson.

When Open Nights were resumed in the fall of 1945, they were switched to Wednesdays, running the same

night as the courses given for several years at the Gallery by the University Extension Department. Since then, every Wednesday from October to April (except during major exhibitions) has been Open Night at the Gallery, with a varied programme each week at no charge over the standard 25¢ admission, and many people have found a visit to the Gallery on Wednesday night an unusual way to entertain friends and out-of-town guests.

There have never been formal classes requiring regular attendance, but nearly everything has been tried in the way of informal programming. Names of artists and craftsmen who have given demonstrations would make a good beginning for a *Who's Who in Canadian Art*. Popular illustrated talks have been given on subjects ranging from household design and Peruvian artifacts to the origins of modern sculpture. There has always been a tour of the current temporary exhibition—or the Gallery's own collection. More than 400 films have been shown.

Through our Wednesday night programmes we have watched more and more people develop a serious interest in art. Fifteen years ago it was decided lectures should not be given on Wednesday nights. Last year, the feature for



10 of 18 evenings was an hour-long lecture. This reflects the changes that have occurred in the art scene in Toronto, where the number of artists, commercial galleries, and people interested in buying paintings and art books has increased enormously in the last five years. On Wednesday nights, the desire to try one's hand has been substituted by a curiosity to know more about art and its history.

In 1958, 15 minute gallery talks were instituted to encourage more concentrated study of paintings than is possible in a general tour. Themes such as *What Do You See?* and *Does the Artist Communicate?* have been used. Often more people come to hear these weekly analytical talks than to hear a visiting lecturer. Since the first Open Night, more than 700 works of art have been added to the Gallery's collection. Many of these new accessions have been featured in the talks.

The popular appeal of a temporary exhibition is almost a barometer of the potential Open Night audience, regardless of what special features may be planned. The year of the Toulouse-Lautrec, A. Y. Jackson and Guggenheim exhibitions, attendance averaged 400, exceeding all other seasons. This was too many to see the exhibitions in comfort. The following season, the Gallery was open Mondays as well as Wednesdays. Two Open Nights a week proved more than the small staff could cope with, and after a two-year trial, Mondays were discontinued.



Jean Baptiste CHARDIN, French, 1699-1779
Still Life
Purchase, 1962

In Memoriam

With profound regret we record the deaths of two of our oldest Founder members: Dr. Sigmund Samuel who played an active part in the Gallery's affairs during its early years, and Mr. Walter C. Laidlaw, whose active participation and support continued throughout his lifetime.

Both will long be remembered as great philanthropists and appreciative sponsors of the arts.

However, they left a legacy. The present practice of asking eminent authorities to give special lectures on Wednesday nights grew out of the interest shown in the lecture series originally offered on Mondays. Nikolaus Pevsner, Alfred Frankfurter, James Johnson Sweeney, and many other leading art historians, critics and museum directors have given these special lectures.

Up to 1957, the building closed at 5.30 and re-opened at 8.00 for the evening programme. Now we are open all day and provide a buffet supper.

Is Wednesday the best night to be open? The expanding worlds of education and entertainment give us challenging competition. In December 1958, the CBC began its Wednesday Nights which still continue. Television arrived. So did the Crest Theatre, the National Ballet of Canada, the Canadian Opera Company, and numerous other theatrical and musical enterprises. Toronto Symphony concerts are now on Wednesdays.

Even so, many Torontonians seem reluctant to give up their Wednesday night visits to the Art Gallery. Why? In the words of one visitor who rarely misses a night, "Where else in Toronto can you learn so much and have such a good time for 25¢?"

F.E.J.



ACQUISITIONS

83 works have been acquired by the Art Gallery during the year. One of the most outstanding, *Still Life*, by Jean Baptiste Chardin formed part of the March HERITAGE DE FRANCE exhibition. Another, Jean-Paul Riopelle's *Painting, 1960*, will be included in the RIOPELLE exhibition this spring.

The Gallery is grateful for many gifts, although it is impossible to list them all here. Franz Kline's *Cupola*, and Mark Rothko's *No. 1 White and Red* were two of the generous gifts from the Women's Committee. Alexander Calder's mobile *The Black Crescent*, given by Mr. and Mrs. H. R. Jackman was exhibited at the Tate Gallery this summer, and Brigitte Meier-Denninghoff's *Pharao I*, given by Mrs. G. G. R. Harris was on view in our own 'long' gallery.

W.J.W.

Contributors to this Issue of News and Notes

Dr. Jean Sutherland Boggs, Curator; Frances Johnston, Extension Department; W. J. Withrow, Director; A. K. Kembar, Secretary-Treasurer; Janine Smiler, Editor. Drawings in *Wednesday Open Night . . . A Time to Find Art*, by courtesy of The Canada Life Assce. Co., artist Mary Jane Muir.